

of Francis I. are by Pilon and Pierre Bontemps. After 1590 no works of his are known, and Kugler gives it as the date of his death.

The length of limb and artificial grace peculiar to the school of Fontainebleau, was pushed to the farthest point of extravagance by Francavilla, or Pierre Francheville, of Cambray (born 1548), who introduced into France the even greater wiriness of the style of John of Bologna, whose pupil he had been during many years. The general characteristics of the style of ornament prevalent during the first half of the seventeenth century, and which served as an induction into what is generally known as Louis XIV. work, cannot be better studied than in the apartments of Marie de Medici, executed for her in the Palace of the Luxembourg, Paris, about 1620.

This manner was succeeded by that of Le Pautre, an artist of great cleverness and fertility. Our woodcut gives an idea of his style.



Panel for a Ceiling, from a Design by LE PAUTRE.

Leaving for awhile the subject of *sculptured* Italian and French Ornament, it may be well to advert to that of *painted*; the more especially as for a short time, during which a great degree of zeal for the preservation of old Roman vestiges of polychromatic decoration was exercised, a very high and remarkable degree of perfection and beauty was attained. It is ever to be borne in mind that a very wide difference existed between the painted and carved arabesques of the ancients. The latter during the period of the Early Renaissance were almost entirely neglected, whilst the former were imitated with great success, as may be seen from the interesting pilaster panels, designed by Baccio Pintelli for the Church of Sant' Agostino at Rome, and which form the subject of our woodcuts on the next page.

The study of ancient Roman and Greek sculptures was naturally followed by that of the antique decorations in marble and stone which throughout Italy abounded so profusely, and which every day's excavation brought to light,—such, for instance, as perfect remains or shattered fragments of

ornamented vases, altars, friezes, pilasters, &c., groups, or single figures, busts, or heads, in medallions or on architectural backgrounds; fruit, flowers, foliage, and animals, intermixed with tablets of various forms, bearing allegorical inscriptions. An infinite variety of such gems of beauty offered themselves to the notice of the artists of that period who visited Rome for the express purpose of making drawings of such remains; and in transferring the subject so sketched to the modern arabesques, it was scarcely possible that the early artists should avoid also transferring to their paintings somewhat of the formal character inseparable from the sculptured and material character of the objects from which their original drawings had been made.

Such circumstances may go far to explain the difference we cannot fail to recognise between the imitation and the object imitated, in many of the first attempts to reproduce the painted decorations of the Romans of Imperial times. Among such diligent students, none was more conspicuous than was Pietro Perugino, during his residence in Rome at the latter part of the fifteenth century. How fully and to what good purpose he accumulated studies of ancient ornament was shown by the immediate commission he received from his fellow-townsmen to decorate the vaults of their Exchange, or "Sala di Cambio," with frescoes, in which the ancient style and certain antique subjects should be vividly reproduced. This beautiful work of art, for such it proved to be, was executed soon after his return to Perugia from Rome; and manifests how deeply he must have drunk at the classic fountain of antique Art. It is, without doubt, the first complete reproduction of the "grotesques" of the ancients, and is singularly interesting, not only as establishing the claim of Pietro to be regarded as the first great and accurate reviver of this graceful style of decoration, but as having been the "trial-piece" on which so many "prentice hands" were exercised, whose efforts subsequently carried it to the highest perfection.

The principal scholars of Perugino, whose labours there is little doubt materially aided in the elaboration of these graceful fancies, were Raffaello, then aged sixteen or seventeen; Francesco Ubertini, better known as Bacchiacca; and Pinturicchio. And it is curious to trace the influence of the success of this their first attempt upon the after career of each of the three. It



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